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Every now and then some critic takes a fall out of the present condition of scholarship in the United States, and I have been asked to set forth my views regarding an editorial entitled Scholarship and Research, that recently appeared in the Evening Post.

The writer drew attention to the fact that many of our university students attain the degree of Doctor of Philosophy and go forth to teaching positions in our colleges, less frequently in our schools, without possessing any broad knowledge of the subject in which they have specialised, and, in many cases, with no general culture at all. He accounts for this condition by the imitation of German university ideals in American institutions, and the neglect of the fact that research is not all that is needed in university training, and that in most cases the research submitted in the form of dissertations is research in name only, and is stamped throughout by immaturity and formlessness. He thinks that much could be gained if the practice of Harvard University, in printing only dissertations of a reasonably important kind, could be followed more widely, if scholarship could be recognized by university presidents and appointing boards as an ideal apart from special research.

The criticism is thoroughly sound, and as one looks at the conditions of classical teaching in this country, one cannot but be struck by the fact that a large proportion of men who teach that which is commonly regarded as the greatest cultural subject show very little culture in their own class rooms. A cynical professor in one of our leading universities once, in discussing the characteristics of the department of Classics there, remarked that with one or two exceptions the members of that department were conspicuous examples of the absence of all that classical study is said to give. If that remark was remotely applicable to the classical instructors of an institution of high ideals and attainments how much worse must be the case elsewhere! In fact to expect students of the age of most of our candidates for the doctorate in philosophy to produce results from their research which will add to the sum total of human knowledge is, in the case of classical study, absurd. They must perforce in most cases do that which were as well if not better

left undone, and in doing it they must use time which most students feel they can with difficulty spare.

The remedy, however, is not to be sought in either "an advance in the requirements for the master's degree, nor a new intermediate degree analogous to the French *Agrégation*", as the writer in the Post suggests. The remedy lies in the frank admission that a student who has mastered the intricacies of classical philology and the various departments of classical literature in an intelligent way, and who has shown himself possessed of the ability to appreciate the literature of Greece and Rome, and to show that appreciation by criticism and discussion, is as worthy a candidate for the doctor's degree as one who has counted the examples of asyndeton in Statius or the variations from the norm of the hexameter in Vergil. For the future of classical teaching in this country much more valuable will be the former student than the latter. In this regard as in many others it is essentially true that the letter killeth and many a student in our colleges, not to speak of our schools, will be won for classical study and his capacity for intelligent enjoyment of much that makes a cultured man's life worth living greatly increased if he has the good luck to be taught by one whose sympathy is as broad as literature, and who is not driven to conceal the inadequacy of his own preparation by recourse to small details of pestiferous learning.

The evil is a serious one. Its remedy lies, as the writer in the Post says, in the hands of our universities, not so much in the hands of our appointing officers, because I have known more than one case where a man such as I have indicated has been sought for by intelligent executives with great earnestness and not found. We must admit that such a man is frequently born not made, while only in rare instances is a philologist of the normal type anything but made. Nevertheless much can be done to improve the equipment of him who is not born with music in his soul, and it rests with our universities to provide the way. Such training, however, cannot be deferred until the last few months of a student's academic career. A change in the attitude of university instructors involves a change in the aim of the college curriculum.

To those who regard the work of a teacher as a business merely the question is of no interest, but fortunately there are many who regard it not merely as a profession in its genuine meaning, but as a life, and to such this appeal is made.

LATIN VERSE-WRITING

At the first meeting of the Association, Professor Harry Thurston Peck spoke extemporaneously on Latin verse-writing. He traced the history of Latin writing, in prose and verse alike, in the centuries following the classical period, and more especially in the so-called Dark Ages. It is the fashion among those who think of the employment of Latin in the Middle Ages and in the centuries that followed the Renaissance to emphasize the part played here by the use of Latin in prose writing. We do indeed possess splendid and imperishable works in Latin prose, in science and in philosophy alike, but we have a no less important factor in the perpetuation of Latin in the Latin poetry that was written in the ages that followed the downfall of Rome. Indeed, this factor may well be described as, after all, the more important. Latin prose, as coming closer home to every day life, was exposed on all sides to corrupting influences. The language of poetry, as more removed from that of every day life and as more directly based on the classical models, remained far purer than the language of prose. Two classes of verse must be noted: popular poetry, in which quantity gave way in part at least to accent, and poetry based, as far as was possible, on strictly classical models.

The speaker then called attention to the great amount of Latin verse written on the Continent and in England during the eighteenth and nineteenth centuries. He commended the English practice in regard to the writing of verse as fundamentally sound, even though the English had gone to extremes and had converted a mere means into an end in itself. It is admitted on every hand that the best way to secure a thorough appreciation of the artistic character of Latin prose is to write Latin prose; in no other way can the student appreciate so well the supreme achievements in prose of Caesar, of Cicero and of Livy. Why, then, is not the same admission made with respect to the writing of Latin poetry? In some literatures it is, perhaps, possible to divorce form from content. In the Greek and Latin literatures, however, such severance is impossible. To apprehend Latin poetry aright, we must understand as fully as lies within our power the perfection of its form. Professor Peck pointed out that when European educational

methods were first transplanted to this country the writing of Latin verse was steadily practised in our colleges. Later, various causes led to the abandonment of the practice. This seemed to the speaker a thing to be regretted, for the reasons advanced above. He urged that the writing of Latin verse should be resumed in our colleges, at least in the last two years of the course. He spoke briefly of his own experience in conducting such courses; he had found the results most encouraging. Students who had had no previous training whatever in the writing of Latin verse were able, by the close of a course of only one hour a week for a year, to write quite respectable verse in Latin. The speaker closed by remarking again that he would have such writing pursued, not for its own sake, but as a means to an end, a means toward the all-important end of appreciating the form of the Latin poetry of the Golden Age.

Professor Peck illustrated his remarks by reading some Latin verses written by one of his students who had had no previous training in the writing of Latin verse. The English original, by "Hugh Conway" (F. J. Fergus) is first given, then the version by Professor Peck's student, and, finally, by way of comparison, to bring out the merit of this version, a rendering of the same verses by G. Preston, M. A., of Magdalene College, Cambridge.

SOME DAY.

I know not when the day shall be;
I know not where our eyes may meet,
What welcome you may give to me,
Or will your words be sad or sweet.
It may not be till years have passed,
Till eyes are dim and tresses gray;
The world is wide, but, love, at last,
Our hands, our hearts, must meet some day.
Some day, some day, I shall meet you,
Love, I know not when or how,
Only this, that once you loved me,
Only this—I love you now.

Nescio quo tandem veniat mirabile lumen,
Nescio qua detur te foveam gremio,
Sive manum tendas onerato ingente dolore
Sive mihi dicas dulcia vel misera.
Ante diem laetum fugiant tot lumina saeva
Ut coma sit canens et veteres oculi,
Tantum regnat Amor terrae quantum patet orbis
Corda, manus tandem convenient, mea lux.
Tandem vivemus longumque bibemus amorem;
Tristis nescio quo tempore quove modo.
Hoc solum novi, corde olim me cupiebas,
Hoc solum novi, te cupio, cupio.

Haud equidem novi quo tempore quove locorum
 Obvia sit facies ista futura meae,
 Quale tuum resonarit Have redeuntis, amorem
 Istius an sperem vocis amaritatem.
 Fors erit hoc longis demum fugientibus annis,
 Canet ubi crinis deficiuntque genae;
 Lata patet tellus, certo tamen orbe dierum
 Iungemus cordi cor manuique manum.
 Quid via si reditus neque nota sit istius hora?
 Post mihi te referet non dubitanda dies.
 Nil novi nisi quod me, Lydia, nuper amabas,
 Nil nisi quod vel adhuc es mihi solus amor.

The following appeared in The Wilwaukee Journal of June 2 last. The statement was made that the Latin poem was written by a Mr. Edward W. Hawley while he was a student at Harvard, and that the author was subsequently induced to append to his Latin verses an English translation. A letter to the editor of the Journal brought out the fact that the matter had been supplied to the paper by a syndicate and that the editors knew nothing of Mr. Hawley.

Ver pulchrum atque nitens prope adest nunc sero
 reductum;
 Aura Noti lenis Boreae flatus superavit.
 Vincula frigida nunc amnes celeres modo frangunt,
 Turbate in mare se evolvunt fugiuntque loquaces.
 Sub tecto aedificat nidum iam sedula hirundo;
 In montes pecudes, armenta in prata profecta;
 Questibus implentur saltus silvaeque columbae;
 Dulce onus ab campis domum apes iam vespere
 portant.
 Vitis claviculis "ulmo coniuncta marito"
 Robusto truncoque haerens gemmas pedetentim
 Trudit. Ver reddit laeta omnia amoenaeque praesens.
 Cur semel aetatis ver solo homini modo venit?

Glorious Spring's here at last, tho as late as if
 brought back a captive.
 Th' South Wind's mild hosts have in turn put to
 rout the fierce legions of Boreas.
 Streams once again burst their fetters of ice, plunge
 in wildest confusion
 Oceanward, fleeing with joy; all their windings are
 rife with their prattle.
 High 'neath the eaves the industrious swallows build
 new habitations.
 Now the sleek herds wander forth to the meadows;
 the flocks to the mountains.
 Softly the turtle dove's sorrowful moan floats aloft
 through the woodland.
 Lumbering bees once again in the evening bear
 home their sweet burden.
 Th' vine with all tendrils alert, winding round the
 tall elm her staunch husband,
 Locked in his loving embrace, pushes timidly forth
 to the budding.

Spring when it comes makes all Nature abound
 with new visions of beauty.
 Why come Life's Springtime but once to man only?
 Is't gone then forever?

From the Vox Urbis of several years ago we reprint the following:

BIROTA VELOCISSIMA.

Aspice; binarum sunt haec portenta rotarum;
 Stat mea, qua impellor, vis in utroque pede.
 Insilio sellam; vix dura manubria movi,
 Sub pedibus tellus aufugit; ecce volo.
 Si mihi tunc mulier simplex aut forte puella
 Occurset, costas ilico fracta cadet.
 Non populo aut plebi facta est haec semita; nostram
 Heroes totam currimus impavidi.
 Currimus impavidi, fera gens, iuvenumque senumque
 Nos iuvat in media rumpere colla via.
 Non cornu canimus, sed tintinnabula raro
 Pulsantur; damnum displicet? ipse cave.
 Ac nemo e multis ne tum custodibus Urbis
 Scribat quem numerum sella homicida gerit,
 Vix rupto capite illiso vel civis euntis
 Naso praecipites tollimur ex oculis.
 Sistere sic nemo nos coram indice coget,
 Sic impuniti cras repetemus iter.
 Sic nos ridemus leges ipsumque tribunal,
 Sic vespillonum turba frequenter ovat.

MAURUS RICCI

Professor William Hamilton Kirk, of Rutgers College, contributes the following lines, written after rereading Professor Tyrrell's chapter on Horace in his Latin Poetry:

Quem sua praesentem mirata est Roma poetam,
 Tu cave mireris: non placet Erigenae.
 Carmine qui tantum tenuit per saecula nomen
 Nomen ne teneat: displicet Erigenae.
 Urbani in numero semper quem habuere suorum
 Edocti eiciant: haud placet Erigenae.
 Denique quem nemo est qui non dilexerit omnes
 Odisse incipiant: sic placet Erigenae.

REVIEWS

Helps to the Reading of Classical Latin Poetry. By Leon Josiah Richardson. Ginn and Co.: Boston (1907). Pp. vii + 67. 50 cents.

In this slender, though very valuable publication Professor Richardson of the University of California has striven to give the classical student a clear conception of the laws governing Latin metrical composition in the Augustan age. The author is no stranger to the Roman Muses, and can competently speak on a topic to which he has devoted many years of scholarly research as well as practical reproduction.

Nor is he a dry exponent of hackneyed rules.

Whatever he says is cast in a strikingly novel mould, and echoes deep-felt devotion to an ever-fascinating subject; it is really refreshing to see how the old-time cumbersome treatise of more or less forbidding aspect has yielded its place to the enticing little manual that will say more in less words and shed light on many a point previously enshrouded in darkness and dust.

In the present case a brief discussion entitled *Introductory to the Study of Latin Poetry* is followed by a dozen short chapters in which the nature of rhythm and the rhythmical elements are thoroughly expounded. Though in his treatment of the subject-matter the author has been content with bringing forward as briefly as possible the results of recent labors in this field, he has not denied himself the privilege of giving very broad views on the didactic side of the argument. According to him (p. 2) "The Latin student, already grounded in simple prose and now approaching the poets, should hear Latin poetry read in large masses by a reader competent to give fair enunciation and expression; and then, while the sounds are still ringing in his ears, he should read for himself. The more he reads aloud the better. In the early stages of practice he can not be expected to understand at once all he hears, nor to know much about the structure of the verse. The main thing at this period is to form right habits, especially the habit of gathering the sense from the page in a normal way—not by rearranging the words, but by taking them into the mind through the genuine process of 'straight-ahead' reading. If he perseveres in hearing, reading aloud, and—we may add—writing, he will soon begin to take a Roman's attitude toward the literature; more and more he will read with ease and pleasure, and finally the poetry will reveal its true meaning and beauty".

The only verses dwelt upon by the author in this work are the hexameter and the pentameter. Why did Professor Richardson refuse to take up the lyrical meters? Did he propose merely to assist the struggling young reader of Ovid and Vergil? If so, his elaborate treatment of elision (pp. 33-37) and linking (41-44) may perhaps seem out of proportion to the aim he had in mind. No doubt, a second edition, in which the present treatment shall be supplemented by some advice on the reading of Catullus and Horace will be deemed of great value by future college students.

Of course, Professor Richardson cannot possibly expect complete acquiescence on the part of teachers in all the rules he lays down. When on p. 62 he instructs his readers to "utter words in such a way that a hearer may be left in no doubt as to the form and duration of each syllable" he cannot

fail to call forth a smile on the part of many a time-battered lover of Latin poetry. Is it possible to take up Horace's Satires and fluently read a whole page *with due vigor and zest*, while giving each syllable its exact quantitative importance? We doubt whether any one can perform such a feat at sight and we are inclined to bestow our sympathy on the unschooled Freshman who may be requested to attempt such a 'tour de force' by a 'naïf', though well-meaning instructor. On the whole, we believe that less harping on the oral reproduction of syllabic quantities, to the advantage of the ictus, would greatly enhance the charms that Latin poetry may have for the rising generations.

EDUARDO SAN GIOVANNI

THE COLLEGE OF THE CITY OF NEW YORK

A Grammar of Greek Art. By Percy Gardner. New York: The Macmillan Co. (1905). Pp. xii+267. \$1.75.

As the title suggests, this book proves to be different from the average handbook on classical subjects. It does not give in a small compass an enormous array of facts, so appalling to the young student. Its system is purely eclectic in pursuance of its aim to set forth "the more important principles of history, of art, of psychology" as they are embodied in the Greek creations. It is stimulative and not exhaustive. It presents no new theories and no new suggestions, but, on the contrary, is inclined to be overconservative. For example, we read (p. 82) that Treu's arrangement of the west pediment of the Zeus temple at Olympia "scarcely admits of dispute", whereas Loeschcke and Robinson hold to Treu's earlier arrangement, and now the scheme of Skovgaard has superseded Treu's in such books as Furtwängler's *Aegina* and Lermann's *Griechische Plastik*.

Such conservatism on matters of dispute, however, is no blemish to a work like this, but its inaccuracies are peculiarly dangerous to the class of readers which it seeks. It is not the present purpose to dwell on this side of the work, and a couple of instances must suffice. Why should the Parthenon be said to be the "only Doric temple on which there is a frieze" (p. 87), when there are famous friezes from Phigaleia and Assos, and a piece still *in situ* on the Theseion? Or why should an author go out of his way to make a moralisation on chivalry based on a misinterpretation of Homer (p. 217)? The work furnishes many opportunities for disagreement and divergence of opinion, but disagreement in certain details does not lessen a hearty appreciation of its scheme and scope as a whole.

The book is divided into sixteen chapters, which deal with certain general aspects of Greek art, with architecture, dress and drapery, sculpture, painting, vase-painting and its relation to literature and history, and with Greek coins. The first chapter, on the general character of Greek art, emphasizes the idealism of the Greeks in contrast to the realism of modern peoples. The Greeks transformed and interpreted what they found in nature, not only from an individual's point of view but also according to the tradition of a school or city. For example, the acanthus or the lotus is taken from nature, but is applied in an ideal form to vases and architectural members. The chapter in general is valuable as giving the tendency of Greek art, but here, as occasionally elsewhere, there is a fondness for too sweeping statement. The author says (p. 10): "Sculpture which merely closely follows ordinary types of nature is so profoundly uninteresting that it has no valid reason for existing. A precise copy in bronze of an ordinary ass would be on the same level as a stuffed ass". One is constrained to recall Myron's cow, whose fame is sung by the epigrammatists, and the image of the drunken old woman of a later Myron rises up in the mind to refute this statement as well as that made on p. 26 that Greek sculpture is never vulgar.

Architecture is selected to stand at the beginning of the study of Greek art and in accordance with his aim the author gives the principles and structural ideas of architecture as they are worked out and embodied in concrete examples. The choice of the Parthenon for illustration is unquestionably wise but it must be remembered that the Parthenon represents the highest development of its type.

In order to explain the costumes that appear in works of art the next chapter deals in the briefest way with dress and drapery. There is space merely to describe the chief garments and the different styles.

All that has been said thus far in the book is in a way an introduction to art as represented in sculpture and painting to which the rest of the work, with the exception of the last chapter, is devoted. Here again the author's method is well illustrated. He discusses the principles that govern the production of sculpture and dwells on the point that much of the sculpture was bound by the limitations of the space for which it was destined, as in the case of the sculptural decoration of temples. An interesting chapter deals with the relation of sculpture to history, for which is cited as the best example the sculpture of the Parthenon, which gives an outline of the whole history of Athens.

The study of Greek painting necessarily is based

largely on vase-painting, but the author takes the sound position that there is no warrant for asserting that any particular vase-painting is a copy of a wall-painting. The most we can say is that there is evidence of the influence of Polygnotus or Micon or some other master.

The second great source mentioned of our knowledge of painting is found in the frescoes from Pompeii. It is difficult to understand why the portraits from the Fayum are not cited in this connection, and it is still more remarkable that reference should be made to them later (p. 151) as "superficial and vulgar works from Egyptian sarcophagi".

As in the case of sculpture here, too, are chapters on the relation of literature and painting, a kind of work that is particularly interesting and valuable to younger students. Scenes from the *Iliad* and the *Odyssey*, from lyric and dramatic poetry, are discussed and one subject, the judgment of Paris, is selected for detailed treatment in illustration of the development in the representation of a myth from early black-figured vases to Pompeian frescoes.

The last chapter, on coins in relation to history, shows clearly the eclectic character of the book. This chapter stands quite by itself. It seems in fact like an appendix, although the author claims that work on coins is the "best introduction to archaeology" and a "good preliminary study to work upon sculpture" (pp. 254, 256). The chapter would stand most naturally immediately after that on "Sculpture and History", which deals with similar topics, and before the treatise on painting which absorbs the rest of the book. The chapter itself is chiefly concerned with showing the importance of coins by the citation of several instances where statements of historians have been verified and amplified by careful study of these unerring documents.

The book is to be strongly recommended to the use of teachers as it clearly marks the path by which the subject of Greek art may be made most comprehensible to students.

T. L. SHEAR.

BARNARD COLLEGE

THE CLASSICS AND THE PUBLIC PRESS

In his paper on the teaching of Greek art (p. 10) Professor Wheeler notes as a hopeful feature of the outlook for classical studies in this country the fact that the public press lays much stress on new discoveries in the field of classical archaeology.

A good illustration of this attitude of the public press toward matters classical is afforded by the fact that many of the daily papers contained full accounts of the discovery of parts of Menander, to which reference was made in the editorial of number three (p. 17). The *New York Times* for Sun-

day, June 9, contained a half page article entitled A new Pompeii found in African Desert. The article gave an account of Timgad, a Roman city (called Thamugade) on the edge of the Sahara; it was illustrated by a large cut of the theater, which is fairly well preserved. The article is well worth reading. Among the ruins, in some cases well preserved, are those of a basilica, various temples and porticos, the prison, and the Curia. In the Curia, it is said, the lists of magistrates of the town were found; these are now in the Louvre. The theater is built on a hillside, in the Greek fashion. Near the theater are the baths, so well preserved that the heating arrangements can be perfectly understood. There is also the temple of Jupiter, and the macellum or market. In the forum pavement one may see the markings for games of various sorts; similar markings, it is well known, are to be seen in the Forum at Rome (cf. e. g. Hülsen-Carter, *The Roman Forum*, p. 62). Timgad was founded in Trajan's time; it is interesting, then, to note that spaces are left between the houses, in the spirit of the regulations adopted after the fire at Rome in Nero's reign.

The article is in one respect not quite ingenuous. The discoveries at Timgad are spoken of throughout as recent; thus the inscription under the cut of the theater runs as follows: "The Roman theatre at Timgad, in Algeria, just unearthed by the military engineers of the French Government". The excavations at Timgad were made some years ago; pages 192-237 of Boissier's *Roman Africa* (as translated by Arabella Ward, 1899) contain an interesting account of the results. One may refer also to Adolf Schulten's *Das Römische Africa* (Leipzig, 1899), pp. 63 ff. An article in Munsey's Magazine some years ago summarized the results of the excavations; this article was illustrated by excellent photographs of the macellum or market, the Arch of Trajan, the theater, the forum, and the Temple of Jupiter. There was also a fine general view of the ruins, and a photograph of a Roman road spanned by a triumphal arch at Lambessa.

On Sunday, June 9, the New York Times had a column article entitled Delving in the Roman Forum. The disingenuousness referred to above characterized this article also. The article was in reality a brief but good summary of the results of the excavations of the last eight or ten years, but the uninitiated reader might well have inferred from the article that such finds as the Basilica Aemilia had been made within the current year. The cuts, which were poorly executed, showed the Regia, the Shrine of Juturna, and the whole end of the Forum west of the Schola Xantha (including the Schola itself). The arches back of the Schola

were labelled the Rostra of Caesar (for a more correct view see Hülsen-Carter, *The Roman Forum*, pp. 69-70). I quote one paragraph, partly because it illustrates this point, partly because it contains matter of interest.

"The famous Trajan Column has come in for further excavation during the last few weeks. It had formerly been believed that Trajan . . . had a large area cut away between two hills to give space for his stupendous column, the top of which, it was thought, marked the height of the original level. The foundation of the column now having been excavated, terra cotta water jars, lamps, bones, and a paved street have been uncovered, all dating from 100 years before Trajan's time".

As a matter of fact doubt of the inscription on the Trajan column, which declares that the column was set up "ad declarandum quantae altitudinis mons et locus tantis operibus sit egestus", is no new thing. As long ago as 1892 Middleton (*Remains of Ancient Rome*, 2.24-25) gave voice to such doubt, on the basis of investigations by Brocchi (*Suolo di Roma*, p. 133). Professor Middleton's doubts, however, seem not to have become universally known; at any rate Professor Platner, in his *Topography and Monuments of Ancient Rome* (1904), pp. 268-269, seems to accept without reserve the statement of the inscription. The writer of the notice of a lecture by Commendatore Boni, director of the excavations in the Forum, printed in *The Evening Post* for July 20 last, seems likewise to have been unaware that the inscription had been doubted as long ago as 1892.

This notice of Professor Boni's lecture seems well worth copying here (the lecture was delivered before the British Academy, on *The Column of Trajan*):

"This view (that the column had been erected to show the height of a hill that had been cut away by Trajan to make room for his Forum) did not seem to Commendatore Boni to be in accord with the few statements of ancient writers on the subject, where the column is referred to as a sepulchre, and he therefore determined to investigate the matter. He soon found that in the inner vestibule at the base of the column there were still visible traces of a door which had been walled up and plastered over. On removal of the plaster and part of the masonry, it was found that the door led into an atrium, which, in its turn, led into a chamber, within which were the remains of a funeral table; moreover, just above the table, holes had been drilled in the marble wall of the chamber, presumably for clamps to support two urns. On the evidence of an inscription, now in the Vatican Lapidarium, stating that Hadrian had erected a temple in honor of his parents Trajan and Plotina,

which temple had stood close to the column, Boni ingeniously inferred that the chamber which he had discovered was a sepulchral chamber, and that the funeral table had supported two urns containing the ashes of Trajan and his wife. On making careful trigonometrical calculations, it was furthermore found that the column was a columna centenaria, exactly 100 feet high; it is at least improbable that a hill should have been exactly this height. What proved Commendatore Boni's contention beyond dispute was the fact that, on digging various pits in the vicinity of the column and also across the whole width of the valley occupied by the Forum Ulpium, remains of early imperial and republican work, such as roads, foundations, drains, were laid bare. At one spot were even found traces of a wall of blocks of tufa, which we know, from similar remains elsewhere, probably date from the 4th century B. C. This shows that, long before the column was built, the valley between the Quirinal and the Capitol had been practically a level plain and not a hill. The dedicatory inscription, which has hitherto been used as evidence for the existence of such a hill, Boni now interprets as referring to the height and noble proportions of the buildings which had been erected both on the level of the Forum Ulpium and on the slope of the neighboring hill, and of which a view could be had from the top of the column".

CHARLES KNAPP

(To be continued)

CLASSICAL CONFERENCE

There will be a Classical Conference in connection with the coming meeting of the Association of Colleges and Preparatory Schools of the Middle States and Maryland, on Friday, Nov. 29th, 1907, at the College of the City of New York. Professor J. T. Bennett of Union University will speak on Ways and Means to promote the Study of Greek, and Professor J. W. Scudder of the Albany Academy will discuss The Need for a Revision of our Latin Course.

Place and time will be announced during the morning session of the Association.

THE NEW YORK LATIN CLUB

will hold three luncheons in the current year. Speakers for two of these have already been secured as follows:

December 7, 1907, Professor Charles P. Parker, Harvard University: *Latin Life through Latin Language*.

February 15, 1908, Dr. Edgar S. Shumway, Manual Training High School, Brooklyn: *The Source of the Law*.

The luncheons will be held at the Hotel Marlborough, Thirty-sixth Street and Broadway, New York City. Luncheon will be served promptly at noon.

Those wishing to attend the luncheons are requested to notify Mr. A. L. Hodges, 309 West 101st Street, New York, enclosing checks as follows: for the three luncheons, \$2.00; for the three luncheons and membership in The Latin Club, \$2.50; tickets for any one luncheon, \$1.00; for any two luncheons, \$1.50.

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